



A.R.G.

Observe the world beyond your own

Jan/feb 2024

Issue

Quest

Dive into the
wild world
of
animal-themed
ARGs with these
pawsome articles!

The first magazine dedicated
to Alternate Reality Games



Step into the
shadows with

Night Mind:

A *catastic* interview
with the mastermind
himself, Nick Nocturne.

What's
inside?

ANGELHARE
JOYIAN COVE

Dog Nightmares

AND

NIGHT MIND

Cover design
magazine construction/formatting
Article designs
By Austeria

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What is an ARG?

So, what is an ARG and how does it differ from other web series? ARG stands for alternate reality game, and it is played rather than simply being watched. That isn't to say that one doesn't watch an ARG, but they don't always have to. The experience comes from the interaction with the characters and world, as pieces of that world can be touched, influenced and altered. The story follows along with the interaction, in a fourth-wall breaking gesture. This can come in the form of character interaction, puzzles (hidden or in plain sight) or other games that affect the story they are set in. Unfiction is similar in nature, but follows a clear-cut narrative. One can enter this world, but their influence is very limited, in relation to the main plot. One may even have characters within this world, but they must be tied in with the predetermined storyline. Both of these game-like story genres are a unique form of art that allow those experiencing the stories to become immersed in their worlds. They become a part of them, and make real connections to the characters and places. It is an intense art experience, unlike so many others. Most importantly, at their core, they are deep, heartfelt stories used to express what we have so much trouble expressing in our normal lives. Stories were born along with our thoughts at the dawn of man, following each and every step we took. They were our first love, and our first obsession. No matter one's age, class or ethnicity... It is the one great, unifying factor: Storytelling. No matter how broken our hearts may be, no matter how much we may have to endure in life, stories will always be there for us in a way that nothing else can be. They will dance with our hearts, and intertwine with our spirits, healing us when nothing else could ever hope to. Writings, plays, sculptures, paintings, videos, films—or whichever form they may take—these stories are more than a passion. They are humanity in the purest form. This is why I dedicate every available moment to these stories. My obsession extends beyond myself, beyond my cares, needs or reasoning. They are true freedom, they are unity, they are expression and they are the soul. The stories I share and tell are more of myself than this mortal shell could ever hope to be.



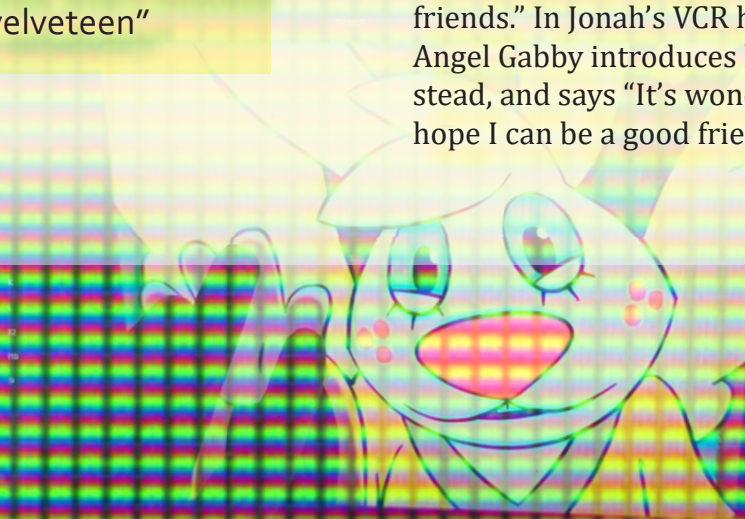
created by the
Mangan Sisters
Rachel & Hannah

If you follow Unfiction and ARGs, and more specifically analog horror, you've no doubt heard laments of copycat content drowning out originality in the scene. Take some fabricated lost children's media with a VHS filter with some glitches here and there, add some The Ring style melty faces for jump scares, etc. and so on. Then sit back and reap the views and subscribers, quality be damned. There is definitely some truth to these criticisms, but originality still pokes its face out and high quality can be rewarded when given the opportunity to rise above the crowded field and shine. Angel Hare (created by the Mangan Sisters) has hundreds of thousands of views under its belt and a very passionate fanbase, and within just a couple of minutes of the opening video it's easy to see why. "Just a couple of minutes" is in fact the approximate length of each of the episodes making up seasons one and two. The efficiency and artistry packed into those short minutes are smooth as velveteen yet absolutely packed with atmosphere and story that adds up to a sum greater than its parts.

"The efficiency and artistry packed into those short minutes are smooth as velveteen"

The premise and characters are established quite clearly and quickly in the short three minute and nineteen second runtime of the first episode "Tape 1 - Were YOU an "Angel Hare" child?" A man named Jonah finds an old VHS copy of a religious cartoon called Angel Hare in a thrift shop. While Jonah's memories of childhood are "spotty and few," a very strong, comforting feeling washes over him at the sight of the old fashioned clam shell VHS case and cover art. Jonah has stumbled across a show that meant the world to him as a child, in that certain special the children's cartoons and their audience bond while growing up.

He buys the tape and takes it home, but while watching he notices some differences between what the official retail copy and his memories, which he decides to double check by comparing his old VCR recordings with the newly acquired thrift store copy. Lo and behold, there are differences. Perhaps the most notable change is when the titular character, anthropomorphic bunny Angel Gabby, asks the viewer's name on the retail copy, she pauses to allow the child at home to add their own name and replies "That's a beautiful name. It's wonderful to meet you and I hope we can be friends." In Jonah's VCR home recordings however, Angel Gabby introduces herself as Angel Gabriel instead, and says "It's wonderful to meet you, Jonah. I hope I can be a good friend to you."



At the time, childhood Jonah assumed it was a delightful coincidence he and the “main character” shared the same name. Jonah is, like many American and Anglo-sphere names, a biblical one after all. Hardly out of place in a religious animated series. But as the differences pile up, it becomes more and more obvious that Angel Gabriel is responding through the screen and to Jonah directly, the show personalized to such a degree that it is inexplicable by any other conclusion. He says he would have felt like he was losing his mind if he didn’t have the old VCR recording to corroborate his memories, and he resolves to watch and compare all six episodes. “I have to remember everything.”

“This is a well-known and well-worn technique of analog horror and it works”

In addition to Gabby, there is Francis, a somewhat timid badger character in a friar’s robe, who Gabby helps to address challenges and fears a child might face with patience, wholesome advice and relevant scripture verses. Added to the clips (and the text cards added by Jonah to his uploads) are slowed and reverb-added versions of old fashioned music, such as “Guardian Angel” by Teddy Bart and “Guilty Shadows” by Cathy Johnson and Friends. This is a well-known and well-worn technique of analog horror and it works well here to give the atmosphere of something being off, especially when combined with Gabby vs Gabriel and their differing tones and content between the two versions of the episodes. While Angel Hare never completely abandons her gentleness and patience, the subject matter and tone do shift nevertheless. Gabriel tells Jonah how to hide in his room, how to prop a door shut with the back of a chair, how to disassemble a weapon and create an alibi, asks if “he” will be gone for a while, and how to be “dangerous.” Gabriel is preparing Jonah for self-defense and combat, which, considering he was a small child at the time, is a bit unnerving to say the least.

Adult Jonah’s own research turns up no info or records of the show or original production company, Wreath of Life. He decides to pay his mother a visit and see if he can find out more about the show and his childhood. What he finds there is best left discovered on your own in its original format, but suffice to say, it is not encouraging or comforting.

What was Gabby preparing Jonah for, and what has she done herself, and was it in Jonah’s best interests? Is she truly a “Guardian Angel” or something else entirely? Jonah devises a plan to speak with Gabby through the screen in the present day and see if she remembers him. This propels season one to its climax, conclusion and cliffhanger ending.

Season two introduces new characters, including another Angel Hare named Zaggy, who Jonah mistrusts and detests from the get go. As seemingly a replacement for Gabby, Jonah is distraught and Francis seems somewhat ill at ease as well. Tensions continue to rise as they are forced to work together to solve the problems now in front of them, and a new setting is revealed and explored with a delightful shift in animation style to a hard-boiled detective serial. The second season arc is even stronger than the first, revealing deeper lore both explicitly and implicitly, and a third season seems to have been at least hinted at in the finale.

Angel Hare is a delight from start to finish. For what begins as a bit of an unnerving mystery of divergent memories vs reality a la Mandela effect, this lost media analog horror expertly contorts itself into something unexpectedly beautiful by the end. The art and animation is authentic to the genre of the time and gorgeously realized, the voice acting absolutely top-notch, the music choices somehow both haunting and soothing, and the overall work bursting with heart and skill. The Mangan Sisters of The East Patch have outdone themselves with a true blessing of a series.

Article by Lili Ardat

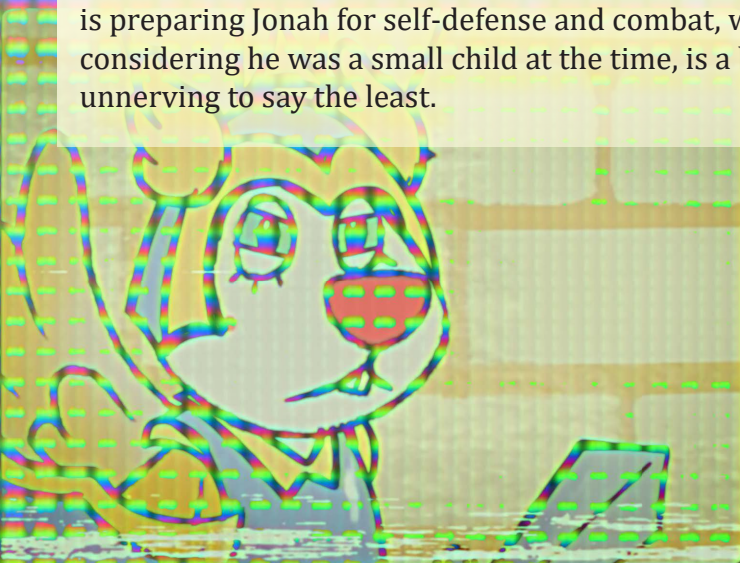
Creators Youtube:

<https://www.youtube.com/@TheEastPatch>

Creators Socials

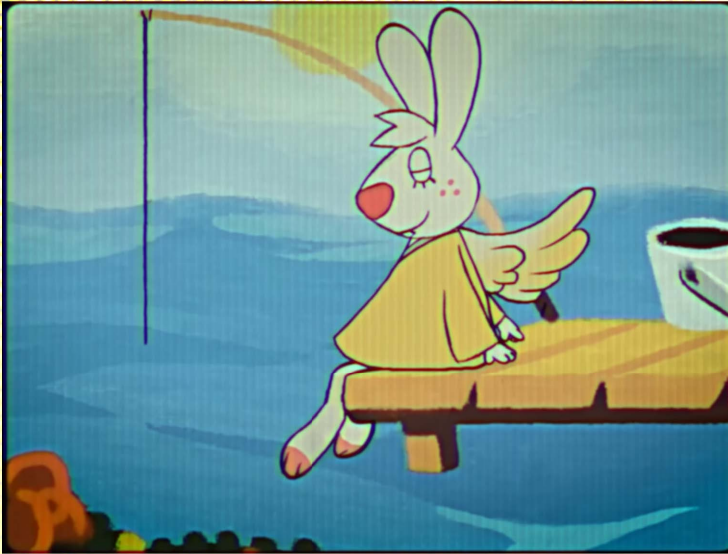
<https://twitter.com/EastPatch>

<https://twitter.com/HannahMangan9>



Images from *Angel Hare*







JOVIAN COVE

Creator Lock Whim

Do you miss the gentle tingle of that crisp Autumn breeze rustling your whiskers? Does the magic of a quaint little town in the middle of the woods make your tail wag in delight? Does the mystery surrounding a town of loons suddenly disappearing make you want to howl at the moon? Then fly on over to Jovian Cove, where the furries thrive and the tea is always on!

'Jovian Cove' opens with an entry made on the evening of the Harvest Moon using Datsr (a trans-dimensional data tracking device with the ability to lock on to certain individuals) where we hear the thoughts of a certain bat-jackal person named 'Chester.' While this connection seems to be random at first, Chester's interactions quickly lead us to various other individuals who are suspiciously linked to several murders and disappearances around the island town. From a menacing gator-like person with an attitude problem (and an equally menacing chainsaw) named 'Icarus' to a charitable but boorish son of Death (yes, the actual physical manifestation of Death) named 'Cole' who keeps himself disguised with a gas mask while traveling and a young fox-like lady who attacked him using her cybernetic arms, while wearing a mask, named 'Lochlan,' among several others, there is no shortage of interesting and unique characters at play.

While Chester, Icarus and Lochlan seem to be from this cheery little island, Cole is clearly not. One of his first goals is to secure information regarding this island of 'nonferral humanoids' (a nonferral being someone who bears animal traits but has the intelligence of other human and human-like species) regarding the history and layout. He soon discovers that the island is divided into three main sections: Cherrywood (a bustling little city,) Haze Borough (a more residential area) and a mysterious town near the middle of the island referred to as Trotston Enclave (an area reserved for those who have lost themselves and their minds becoming what is known as a 'loon.')

A large forest called Wicket Woods surrounds Cherrywood and borders on Trotston Enclave. This area is where a majority of the murders and disappearances have been reported to take place.

"there is no shortage of interesting and unique characters at play."

Cole, while in Wicket Woods investigating the disappearances, stumbles upon the barrier wall between the area surrounding Cherrywood and the Trotston Enclave. He scales the wall to further investigate and discovers that the entire town is completely vacant. Not a soul can be spotted and an eerie silence overtakes the downtrodden streets and alleyways. The dusty buildings that have fallen into disrepair serve as a silent testament to the fact that this town has long since been abandoned.

Cole explores the town for a bit but doesn't find any traces of life. He does, however, experience a very strange phenomenon: as he ventures into the cellar of one of the abandoned houses, a ball bounces down the stairs after him. Cole is stricken with a sense that someone is nearby. Could it be a wandering spirit from the ghost town or simply a person just out of view? The area remains silent after the ball stops bouncing. Could it be something more along the lines of a dimensional shift? We will get into that in a moment. A sense that Cole isn't welcome there overtakes him. He leaves the area, no longer feeling safe. He hears screaming as he leaves and is pursued, but he escapes without injury. Further information arises about the suspected killer. Reportedly, those who are pursued by the maniac hear a 'chilling scream' in the woods before being chased by them, and are oftentimes killed that same day. Bite marks are found on some of the deceased victims along with traces of gold in an isolated instance, but no claw marks or wounds from other weapon sources were found. That is, unless the victim brought their own weapons. If that were the case, the victim's weapons would be found lodged in their own bodies.

Regardless of these oddities and the arising information regarding the killer, Cole returns to the Wicket Woods and during his investigation he is pursued once more. He is tracked down and eventually confronted by a masked person who appears in a flood of moths. The two engage in combat and Cole eventually wins the match by disabling his attacker's arms. They are mechanical in nature, cybernetic replacements. He then knocks her out and takes her back to his base of operations at his friend Luna's house. It's here (in Luna's living room) that the masked person awakens and is revealed to be Lochlan, and she seems to have no memory of what she was doing in the woods or why she attacked Cole.

Of course she is suspected of being the murderer, or at least connected to them in some way, but those answers will have to wait until her memory has returned, if it does return. For now, she seems harmless and will be kept under observation.

"Could it be something more along the lines of a dimensional shift?"

The other people here (Luna, a feline witch with cybernetic enhancements, Spider, a female werewolf with various abilities, and Hinata, a person somewhere between a shiba inu canine and a feline of sorts, with access to water magic abilities) are part of the group that has access to Dats and were the people who were accessing Chester's mind in the beginning. They agree to help mend a now panicking Lochlan's immobile arms to help stabilize her mental state so they can try to get some answers, but even after they do she still doesn't seem to recall anything. The mysterious events surrounding the island only expand from here. If you like high-suspense mystery stories then I highly recommend this action-packed and thrilling island tale. Returning to the dimensional shifts thing I was referring to earlier, Jovian Cove is part of a whole universe of stories, and in some of said stories, you will encounter such things time loops and other spacial anomalies. So, the prospect of some sort of time shift or another realm bleeding into the one presented in Jovian Cove are definitely not out of the question. You can find these and other entries throughout the archive section of the Jovian Cove website. So, what are you waiting for? Get your tail over there and enjoy!

Article by
G.P Reeds

Creators website:
<https://joviancove.neocities.org/>

Creators Social
<https://twitter.com/LockWhim>

Images
from JOVIAN COVE

Illustrated by Lock Whim
<https://linktr.ee/lockwhim>

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H 23
XIX





Dog Nightmares

Created by
Piggy Soda

Dog Nightmares is short. Or at least what we have of it so far is short. (The creator has said “there’s far more!” to come.) There are six videos total, three of which are less than fifty seconds long. And yet, imaginations have been seized utterly, and lore and theory-crafting runs deep as this analog horror series garners more and more attention. The answer as to why this is, as it almost always turns out to be, is that something masterful is being done in tiny, deft strokes of audio-visual, psychological, symbological, thematic or other vein of story-crafting panache. Dog Nightmares is firing on all cylinders from the jump, it’s just that you are getting only a whiff of Valvoline or a faded skid mark in your forty second clip. Something powerful and primal has left a black, burning mark behind, and there is no mistaking it.

“lore and theory-crafting
runs deep”

Consider the words of Benjamin Linus to John Locke in the evergreen embarrassment of narrative, character and monologue riches that is the TV phenom LOST. “I can show you things. Things I know you want to see very badly. Let me put it so you’ll understand. Picture a box...what if I told you that somewhere on this island there is a very large box and whatever you imagined, whatever you wanted to be in it, when you opened that box, there it would be.” Dog Nightmares doesn’t have a man named John, or at least not yet. It has a little girl, now an adult, named Emily.

And while the house Emily grew up in didn’t have a very large box, it did have a very large, black hole in the wall she had to pass every time she went up the stairs. Once, so as not to lose courage facing this unseeable, unknowable void, she ran past it as fast as she could. She heard a dog bark, and then silence. So another day this lonely little girl (who happened to be a “latchkey kid,” instructed by her mother to run upstairs and hide when strangers would knock on the door while mom was at work) decided to shine her flashlight into that terrifying blackness and see what stared back.

That is all part of the payoff in the one “long” video in the series, “My New Best Friend!” clocking in at fourteen and a half minutes. And that is exactly who she finds in the hole, staring back. Sure, it takes the form of a dog-headed man with blackened sockets for eyes, but we have been prepared for this. First things last, Dog Nightmares has already been chock-full of men with dog heads (or dog heads with human bodies,) relying heavily on clips of William Wegman’s video work, which were comprised almost entirely of them doing human activities.

Eating at a restaurant, fixing cars, fly fishing, and so on. All of this is for comedic effect, or at least as a curiosity, in the original videos. But in Dog Nightmares we see them recorded off a TV screen, the camera ostensibly being held by Emily. For the purposes of this article I will refer to these man/dog hybrids as Wegmans. In these videos of videos, the Wegman in the hole in the wall with the void-like orbital sockets makes split screen appearances spliced (or glitched rather) into the relatively speaking "regular" Wegman videos. The regular Wegmans, uncanny enough, matched with static and glitches, which is being video taped off of the screen it is playing on, adds layers of unease, absurdity and a fever dream quality to the whole experience. In a very inelegant metaphor, it's like a deep fried twinkie of analogue aesthetic. The outcome of the effect, however, is delightfully creepy.

"a fever dream quality to the whole experience."

I heard you liked analog in your analog, so I analog-recorded the analog recording of the obscure VHS tape media off of my monitor on my VHS C camcorder, dawg.

Dogs and faces don't stop there, either. The second video, "Childhood Dreams," we see photos of Emily's first trip to the zoo and the animals she saw, as well as her childhood drawings replicating these animals from the photos. When we get to photos of her and her family, however, the faces have been blacked out.

Either cut out in the shape of little squares or black squares have been placed over the photos, it is hard to tell which. When we see these photos again, it seems Emily has placed animal and dog faced stickers over the (lack of) faces of her child self and family.

In one of her drawings, peeking out of a blackened window is the Wegman from the hole in the wall. The camera (which seems to not be able to generate any audio) goes from the eerie depiction to the blackened window in real life as the picture is suddenly and jarringly taken out of frame. Did we perhaps see the Wegman's face's outline in the darkness? You and I and Emily and everyone else knows we most certainly did before we even thought to adjust the contrast to confirm. And that makes it all the more satisfying.

The third video, "Bite," brings a solemn revelation. Bailey the dog, who of course is Emily's dog, has gone missing. When you are watching a horror show and a dog is missing, the helplessness and pain and dread of a pet's sudden absence and unknown fate has a cold cruelty to it that is so effective, there's not much to match it. The dread is here, and as deeply enveloping as a bear skin rug.

This beautifully sets up "My New Best Friend!" to bring the fringes of outlines we have seen into full relief. Plenty of questions remain, but we do learn that someone has been calling the number Emily left on the missing dog posters for Bailey. They are also being torn down by someone. A male friend she hadn't seen in a long time has given her another Wegman tape as a gift and asks her to record her reaction to opening it. Someone is missing, another male, as a photo is shown of (presumably) Emily and him with the words "He's still out there!" written on it. Is it the same person who gave her the gift? And why did child Emily seem so happy to have made best friends with the Wegman, when every other audio and visual cue surrounding him and his reveal screamed "Danger!"? Only Dog Nightmares can answer this, which is what makes it an absolute must-watch.

Article by
Lili Ardat

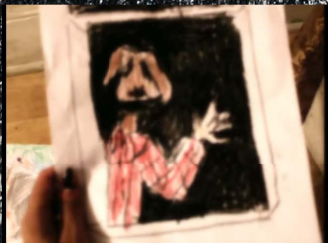
Youtube:

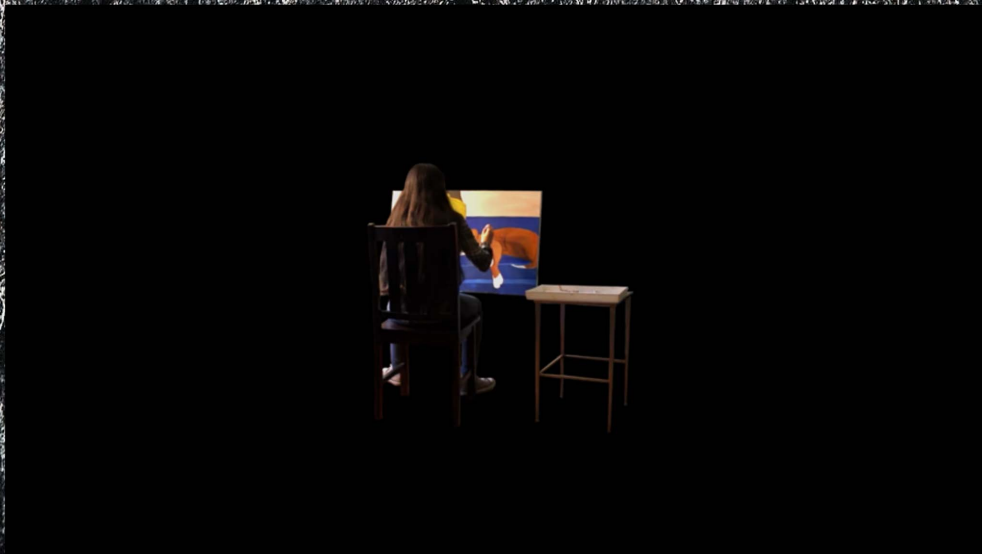
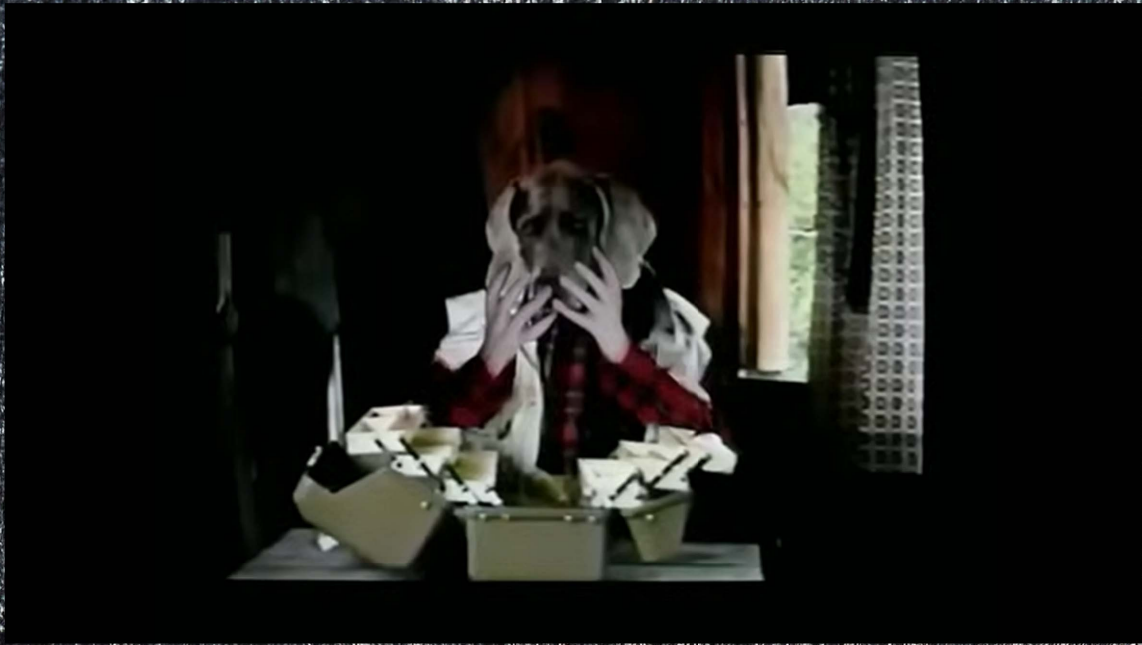
<https://www.youtube.com/@DogNightmares>

Twitter "X": @Dog_Nightmares

Instagram: @/Dog.nightmares

Images from Dog NightMores





ENVIRONMENT DECLASSIFIED

Weapons

Cole Genesone Industries

confidential



Art by @Lockwhim

Cole Genesone Industries has been found to be making weapons of mass destruction as well as disregarding safety conditions of it's workers, causing several ecological disasters.

The companies weapons have been using technology not seen before on this earth, we are still not sure what some of these crystal's purposes are. However, we are launching an investigation based on the CEO's negligent outlook on keeping the workers safe.

Some of these ecological disasters have destroyed the ecosystems in and around the factory building, using harmful chemicals that have seeped into the ground. The CEO has ignored our calls and notices to stop using whatever chemicals that they are using, said chemicals have failed to show up on any tests that we run. However, the effect they have on the enviroment is profound.

Further investigations will be made, unless proven otherwise Cole Genesone Industries is NOT to be using of the chemicals they were using before, as ordered by the EPA.

Signed by tumblr.com/cole-genesone

FATE CONNECTS US ALL.

to a paradigm of rhythm.

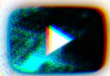
WITH THE SYNCHRONIZATION OF SOUND.

The world is counting on you.

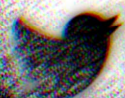
Your choices could
change reality
itself.

You don't know who you
really are.

Tertiary Labs Research
Institute



an alternate reality game



@tertiarylabs

NUMBER



Welcome to THE EYES ON YOU portal!

What is this section all about?

Let's face it... There are so many great series out there in the various subgenres we cover that it's nearly impossible to highlight every work that deserves a shout-out.

This section will focus on those series as well as many up-and-coming and smaller projects that one simply

MUST KEEP THEIR EYES ON.



The Grimpus and Simon show! WOW!

The Grimpus and Simon show! WOW! is an animated YouTube series reminiscent of certain Adult Swim series in its humor and execution. What seems like just improv rambling, and jokes depicting random adventures into what appears to be a continuing story. A deeper mythos and overall meaning emerges as episodes are punctuated with cryptic characters and dialog featuring mythical elements, sometimes shot with small models of characters as “live action” (as opposed to animation,) lending it an even more otherworldly air while simultaneously tying it to the physical realm. Rewatches are highly rewarding, becoming both more humorous and intriguing with repetition.

With excellent original music, truly funny dialog and plenty of fodder for theory crafting, this is one to give a gander to. Here's hoping the “Phase One” distinction proves true and a phase two will make it to us one day.



YouTube Channel:
<https://www.youtube.com/@Grimpusandsimon>

Instagram:
https://www.instagram.com/grimpus_grambles/

information and image
selection by Lili Ardat

page design by G.P Reeds

Diary of an Archivist Catgirl



Luna is the titular archivist catgirl with a dimensional portal for a bedroom and Rei Ayanami-style angst.

This dystopian science fiction adventure log follows Luna's adventures with her robot co-pilots.

It can get emotionally intense, but it also offers plenty of sweet, affirming scenes just playing video games or traveling.



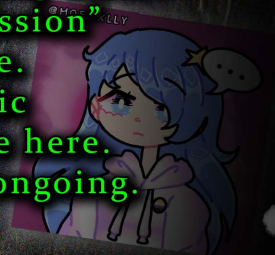
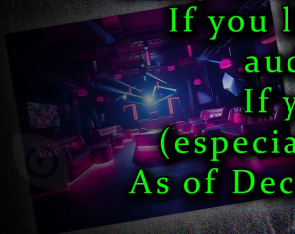
"Diary of an Archivist Catgirl" also gives off big radio play vibes.

If you liked Wham City Comedy's "Reverse Transmission"

audiobook, you will find something to love here.

If you like Final Fantasy's technomagic aesthetic (especially FF7's Midgard), you will find a lot to love here.

As of December 2023, this project appears to be still ongoing.



Blogspot:



<https://diaryofanarchivistcatgirl.blogspot.com/>

Tumblr:

<https://www.tumblr.com/krystalwuzhere>



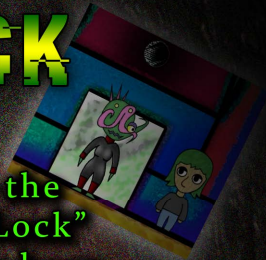
information and image
selection by Chandler
page design by
G.P Reeds



I saw the future, mother.
I went to another galaxy.



ILLUSION LOCK



Taking an alternative approach to the anthropomorphic theme, "Illusion Lock" offers a world in which humanity has been bound to trees, following a mysterious ancient war. The result was a race of plant-like people who are being hunted by teeth-collecting monsters. Could these monsters be who the ancient people were fighting? Many mysteries await you on this thrilling journey!



Illusion Lock is both a playable video game and a set of series on YouTube. You can find the links to the story's trail head and game below.



Creator's personal account:
<https://www.youtube.com/@parsonhexparsonhex>

ARG trailhead:
<https://www.youtube.com/@illusionlocktoothhome>



Game link:
<https://itch.io/profile/parsonhex>



information and page design
by G.P Reeds



NIGHT MIND

Interview

Interview by
G.P Reeds


ARGS, Furies
&

FURSONA

So, as a larger ARG coverage channel and a primary pioneer in that field, did you expect 'Night Mind' to become a career?

You know, the funny thing about 'Night Mind' is that when I started it off with 'Marbel Hornets Explained' I had (for the first time in my life) no aspirations beyond the work itself being fantastic. Doing the job right and doing right by the creators was the whole of it. I went into it without the intention of what it could do for me or how big it could get. What I had been thinking of before, with the whole website idea, was under the illusion of the 'Silicon Valley' thing at the time. This being: You gotta produce this, you gotta pop, you gotta meet people, you gotta be impressive and you gotta climb that ladder. That's what fills your head all the time. Yes, you are building things and you are proud of them, but half of the journey is for self-aspirational things. You have to be ready to be a CEO. You have to be ready to be that kind of person, pitching meetings and catching planes and living that life. With 'Marble Hornets Explained' there was none of that. With 'Night Mind' there was none of that.

I was just enjoying my passion. I was doing the good work and hoping that I was achieving great work, pushing myself to achieve the solutions to the questions I was asking. There was so much happiness in the process. There was so much joy in making these videos. Eventually, toward the end of making them, there was this nervousness in making the videos so long. I was concerned if people would even watch them. I even tried speeding up my voice a bit, which looking back was a silly thing to do. I didn't put any of the videos out until I was able to think to myself "I've done the best that I can do with this project." I hoped that people would enjoy them, but I didn't know if people would care. I wasn't banking on a career with this, I knew I was going against the grain. I was launching multiple hour long videos at a time when the order of the day on YouTube was 15-20 minute 'Let's Play' videos. I was heading into a snowstorm in a t-shirt. Fortunately, that same year YouTube did change the algorithm to favor longer content, but that happened after I launched Night Mind.



So, the fact that things started working—the fact that people resonated with it and responded and were watching blew my mind. I was so delighted and surprised and at the same time wonderfully humbled. I didn't think it would be anything, but there was something there. I could actually do something and people cared. That was when I allowed myself to (very cautiously) start dreaming of something higher. My priority, however, remained on what the next project would be. What's the next amazing thing that I want to show people and talk about and present to them? It opened a door into a whole world. It felt like back when I was discovering novels as a child, looking at that Scholastic catalog and seeing the covers and thinking "Wow, let me try that! Let me see what that's like." And being able to bring that to people, and enjoy it and explore it and see that creator rewarded... The blood, sweat and tears and all of the loss of sleep. And finally—someone was seeing them. Finally, the spotlight was on them. All of that together was what kept driving me. I was serving something bigger than myself and that's when things started to work for me. It wasn't the grind that opened doors but the love and passion for the work. People know it when you are happy and your work will reflect that. Good work requires good feelings.

How did your fursona come to be? Was that something you planned for?

I guess I recognized that there was something not quite there. And just letting things happen naturally, with enjoyment, it developed. As a personality, a character was completely secondary. I didn't care what my name was or my character, until the very last second that I had to put it into the script. I knew the last name was 'Nocturne' and I thought to myself "What fits with that?" and eventually I came around to 'Nick Nocturne' as the name. Without putting much thought into what he was, I went back to 'Marble Hornets' as that was what mattered. I would figure all of that out later.

Skip to my first October on Night Mind and someone on Tumblr asked what I was again. I've always loved black cats, especially talking ones. It's just something I've always loved. In response to that person on Tumblr I responded, "I'm secretly a boy from the 1600s cursed into the form of a talking black cat by witches," hinting that I was Thackery Binx from 'Hocus Pocus' just to have a good laugh at it. People responded to that. There was a sketch where they (the fans) drew me with four arms as this black cat. The whole concept was really vibing with me and it was clearly vibing with those that watched my work. I played around with it a bit and it only felt right, as I added on my own touches and it continued to resonate with my audience. It was sort of laid in stone when my partner 'Graphi' made the character into a poster for me one October.

Why do you think that horror series and furies go so well together?

It's the same song sung in different keys. It's all very physically based. What is 'furry' if not life itself experienced through a different, higher focus and attention of what is channeled through the body. A furry's base is humanoid. Its soul is human. The only thing that makes it different is the physical characteristics. In horror, it's the same thing. Why does gore pair so well with the sexuality in horror? It's that thrill of the physical and all of the emotions that come along with it. Both challenge what can be expressed through the physical and push that boundary between what we are and what we can become. Human—but something more as well. Whether that be a beautiful and imaginative fursona, a grotesque monster with a thirst for blood or something in between.



THE INFAMOUS CHIRPER

The villager Chirp is exploring a Minecraft server (from the inside) and requests help from the players on Tumblr. Chirp has some missing memories and a destroyed village to rebuild. The Tumblr blog is filled with beautiful block landscapes as Chirp tries to find a voice that keep reaching out to fae for help. Chirp then asks followers for help translating some codes found throughout the server, and the game starts from there.

This reminded me a lot of the hopeful sadness that fills the post-Calamity landscape in Breath of the Wild.

The cozy vibes and floral cave color palate of the server are exactly what I need this winter.

The Infamous Chirper Tumblr:
<https://www.tumblr.com/chirp-yolo>
(look for posts tagged with #chirpposting)

information and image
selection by Chandler



page design by
G.P Reeds





HEY TOJIKO

Hey Tojiko is the online journal of one Mr. Tojiko, an author and illustrator of a children's books series.

He has decided to engage in tulpamancy and fashioned various tuplas of his characters from his books.

As he states on the opening page,

"So far it's been going smoothly. They're like kids but lower maintenance.

They seem to be getting smarter every day, I'm kind of proud."

I'm sure you can see where this is going right away: disaster.

But nevertheless it is a very satisfying ride to see it all go so very creepily and disastrously wrong.

Originally made by another creator, the current creator has (with permission) reconstructed the original and added their own continuation. It is still ongoing, with plenty of things yet to delightfully descend to new terrifying lows for poor Mr. Tojiko's condition and his creations.

Website link:

<https://heytojiko.neocities.org/>



information and image
selection by Lili Ardat

page design by G.P Reeds

RABBIT EYES

CURIOUS

MINDS: Why Do ARGs Love Rabbits?

Rabbits and ARGs have been attached at the hip since the birth of the medium. The space's very language draws heavily from Alice in Wonderland imagery: a player's first encounter with an ARG is referred to as a "rabbit hole" after all. Past this, what else about the rabbit speaks to us as a sort of spirit animal in this line of work? Our furry not-quite-feline friends have been making quite a strong run in horror, both old and new. Many minds more intellectually inclined than my own have gone into think pieces on the true nature of the symbol of the rabbit (I recommend Jason Parham's 2019 article for WIRED titled "Rabbits are now Hollywood's Creepiest Creatures: An Investigation" for further reading.) Jordan Peele has been leading the charge in the use of a rabbit as a modern symbol for horror.

So what conclusions do they come to? Two stand out:

Rabbits have been traditionally used to reference a dichotomy. When stripped to its base layers, all horror flirts with the ultimate dichotomy: that of life (mostly through sex) and death. There's a reason the euphemism goes "f*cking like rabbits" and not "mating like mollusks"

Kathy Benjamin, in a blog post entitled, "Proof that Every Rabbit In The History Of Cinema Is Evil," hypothesizes that between the 1970s and 2000s, horror movies used killer rabbits as a subversion against the "big cuteness" pop culture wave they felt swept them away.

Let's hover over that second point for a bit: what is meant by "a war on big cute?" Is the Squishmellow epidemic really that bad?

When referring to rabbits in cinema, namely those in movies whose tone is more sour than average, rabbits are never a whole representation of all that is good. Roger Rabbit from his frame job? Alcoholic. The rabbit from Donnie Darko? Literally —ed Donnie's girlfriend on a beer run.

Kathy's article is dripping with satire, and I'm not sure there is an actual conclusion being made, but we're here to pick up the slack. It seems rabbits come as a symbol for what is believed to be a paragon of "cute". You can use "good," "curious," any positive trait, really. And as the years go by, our understanding has become more complex. Our heroes have skeletons in the closet, just like you and me. To not touch on this aspect purveys unfair standards of morality to the public.

"Our heroes have skeletons in the closet, just like you and me."

The "big cute" theory is a start. But it feels like we're missing a crucial layer. These are works of horror, but they are not horror ARGs. So what's unique about our perspective on this fuzzy little fella?

Besides being cute, fluffy, and getting a LOT of strange, we portray rabbits as a "forever student": an entity whose thirst for knowledge rivals, or even dwarves their physical thirst for hunger.

It's pretty simple: the visual of a dark, winding tunnel, boring its way through the Earth. Eternal curiosity. A rabbit is the perfect "Diver," the perfect player or

Creator. The ideal we strive towards in all aspects. When I say “Diver,” I’m referring to a framework to visualize different types of audience interaction in transmedia works termed “Skimmers, Dippers, and Divers” by Campfire, a transmedia marketing agency based out of NYC. Imagine an upside down triangle, with the width representing the audience’s interest in the project.

Those at the widest, top end are “Skimmers,” those who participate with a work in a surface level manner. People who see your trailhead and wonder about it for a minute, those who watch the first five minutes of a Night Mind video on a project, they belong to this camp.

“Dippers” go just a little bit deeper, to the middle of the diagram. They might not put the “fanatic” in a “fan” of your work, but they definitely watch and engage with your work with interest. Think the players who drop in once every couple of days, those off solving on their own, contributing to the discussion in a piecemeal fashion, and not guiding it.

And thus we get to the topic at hand, the holy “Diver.” These are the fans you measure the engagement of with qualitative statistics such as the “Marriage Quotient” (how many players met for the first time in your game and ended up getting married afterwards?) for example. Those fans putting in more hours dissecting your work than they do at their day job, those fans who set out to write thousands of words about your work, this is what I believe all creators strive towards: getting somebody so curious, so interested, they would travel to the bottom of the ocean to get the answers they deserve.

Or rather, the bottom of the rabbit hole.

This imagery, to me, sums up this new age of Discord-based, stratified games: fashioning the audience into rabbits, by whatever means necessary. Either through content coverage, theorycrafting, or just solving puzzles, in my opinion the Divers have never had more tools at their disposal.

But let me ask the creators reading a question: what have you done for the Skimmers and Dippers?

“fashioning the audience into rabbits, by whatever means necessary.”

I have a hypothesis as to why games in the space tend to have smaller, less diverse players. We cherish the Diver above the Skimmer and Dipper. We see that Divers will carry our narrative with a zealous fervor, assume they’ll get us to a content creator’s doorstep, and they’ll disseminate to the Skimmers and Dippers from there. As much as I like the content creators in our sphere, do you really want to defer your control to influence the overwhelming majority of the Skimmer Triangle?

I’m not here to say that Divers should be shunned. They are as important as they are for a reason. But to focus on a fraction and ignore the whole makes me think the answer to “why does nobody play my game” has been staring us right in the face this whole time: you have players. You struggle to bring new players into the deep. Skimmers and Dippers, while not as visible as Divers, are the key to pulling ourselves into the mainstream. Do we really want to sit here, in this Dark Forest state, fighting for the same limited amount of Divers?

Or are we finally going to drop the pretentious act, stop treating people as rabbits/sheep to be shepherded, and let the audience control the way they consume our content?

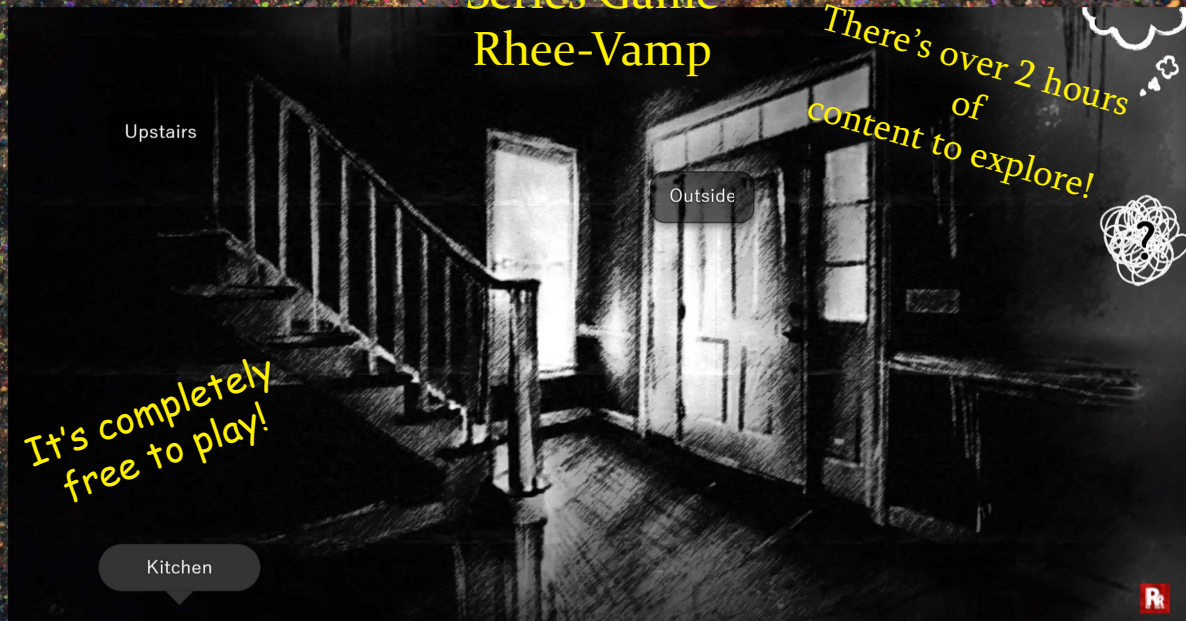
Article by
Aaron Albright
Twitter “X”: @supremeyeetjpeg

Rhee's Rapture

Series Game
Rhee-Vamp

There's over 2 hours
of
content to explore!

It's completely
free to play!



Learn about the series and future prequel in one place! The game created as part of gameplay at the end of Rhee's Rapture Live ARG series has been updated and revamped to showcase what happened during the live ARG, the end, and what's to come.

There are 21 places to explore, with a lot more to discover. Each object has been updated with lore-based snippets, showing some stories that will be expanded on in the prequel and lore from the live ARG series.

Awesome FX sounds as you read.

Search for codes to unlock some items, **new memory** game and updated **animated ending**.

Support the creator by sharing.

A link for Windows download will be shared on the RR YouTube channel, and it will also be uploaded on the RR website with option to play in the browser. Projected to be released sometime in February 2024.

Executioner

X

"HE'LL WRAP YOU IN HIS ARMS
TELL YOU THAT YOU'VE BEEN A GOOD BOY
HE'LL REKINDLE ALL THE DREAMS
IT TOOK YOU A LIFETIME TO DESTROY"

Seems like they are
looking for someone...

キラー

Why such a long
face?
The diner is
closing soon...
A nice warm
drink works wonders
on rainy days like this.

EXECUTIONER

X





A future series from the creator of Rhee's Rapture will be in development in 2024.
Subscribe to Rhee's Rapture on YouTube for updates.
Or check out the website <https://rrportal.neocities.org/>
Illustrated/Series created By Austeria.

“Thought
Beyond
Darkness”
The birth of Night Mind


NM

Nick Nocturne
creator of

NIGHT MIND

Article by
G.P. Reeds





If you consider yourself an ARG enthusiast then it is very likely that you have heard the name 'Nick Nocturne' a time or two, but how much do you know about the person behind the fur-sona and how he got to be where he is today? Let's take a peek behind the curtain and have a little chat with our favorite, four-eyed black cat with an insatiable thirst for a good horror story.

How early in life did you start developing a taste for the spooky and macabre side of storytelling?

Oh, geez, how far back do I go to trace that one? I read the first Harry Potter novel in the first grade. As soon as I was able to read, I was off and running. Did it start even earlier than Goosebumps? I remember Goosebumps being very early for me. You couldn't walk through a school library anywhere without running into Goosebumps. Those covers and the color schemes—they call to you. Everywhere there were little bits of Scholastic advertising: little posters that might have been hung up or bookmarks from the fairs and so forth. Goosebumps always had a presence. So, probably Goosebumps in terms of consuming the media. As long as I can remember, I've always

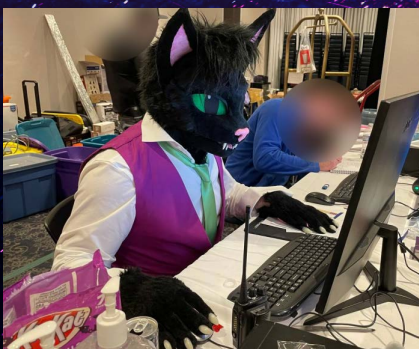
been in love with Autumn and Halloween. There was always just an atmosphere about it that drew me in—even while it scared me. I remember distinctly, in the line of reading books, back when 'A Series of Unfortunate Events' came out, there were advertisements that were showing this one cover where the kids were going to be eaten by a lion or something. I remember thinking "Oh my god, that's so horrible!" and underneath it all I just thought "*Nick proceeds to make a delighted humming noise*" and eventually what did I do? I consumed the whole series.

What made you decide to start talking about them on YouTube? Did you try any other avenues before settling on YouTube?

Yeah. It's probably no surprise now, but I grew up wanting to be a novelist. I wrote two (novels) while I was a teenager. With two under my belt at 16, I was getting into a battle with school. I would sometimes skip school to stay in the library and send off emails to agents just trying to get the process started. That's how adamant I was about it. Eventually, in my senior year, I realized that I needed a better education in how it all worked.

"I grew up wanting to be a novelist."

I began a research binge on how to actually 'write' and read several different books, from all sorts of perspectives within the industry, on how to become a novelist legitimately. I learned so much.



I unlearned so much, which is equally important. And at the end of it, I took a look at where we were in the present day. Present day required a platform. If you didn't have one then the general answer was "screw you, kid!" I sat with that and it completely disturbed me. It angered me. That wasn't fair to anybody. Especially, in the modern day where incredible art is being made and distributed online by independent people, who may or may not have the numbers to prove their merits. You can go on all sorts of platforms and see amazing things.



There was some thing absolutely disgustingly wrong with the business itself if this was what it had become. The work itself was not the merit, but you needed a push from the numbers and a well-known name to go with it. That's horribly gross. I had just gone through this period of learning from the masters, people who spent decades working on novels, and they taught the true way to do this sort of work. None of them talked about the importance of social metrics or platforms with names you can sell. This modern format felt completely and critically wrong.

I took a step back and thought to myself, "So, what's needed now is a platform for people." We are living in the golden age of the online startup. So—how about a website? A website for people in this situation that was better than something like 'DeviantArt' or a lot of other places.

"I took a step back and thought to myself, "So, what's needed now is a platform for people."

Somehow, there had to be a better and bigger thing. Something where people could shine due to their quality and not their social media presence. If this online world was our battlefield, so be it, but there had to be a way to retain the artist's soul in the process.




So, I went about learning web development. I learned html and css and made mockups. I went to a startup accelerator meeting to pitch my idea and get feedback. And the people at that meeting told me that it wasn't a bad idea at all but it needed to start with one core element. It needed a corner. It was very difficult to decide where to go from there. I became resigned to engaging with my creativity on my own or with a mere friend or two. To tell you the truth, I was floating for a while. I was working menial jobs until I felt I was in a place that was better for me.

"It needed to start with one core element. It needed a corner."

After all of these attempts with these little disciplines, I had realized that nothing was getting me anywhere. So, I put it all aside and I floated. I floated until the inspiration came back to light my fire. Just after the release of 'Five Nights At Freddy's 3' was when that inspiration hit. It had been a shitty winter, and to be honest, I was depressed as hell. Between going to work, I would be hit with little blips of happiness from online projects. I had just picked up a new job in phone service. Ironically, just before founding 'Night Mind,' this job had gotten me into the practice of using my voice a lot. At the time, I had become so excited again for art through the horror genre. Online horror, to be precise. Scott Cawthon's story of the breakthrough of the independent spirit. The independent





creative spirit of rejecting the industry and rejecting the notion of having a platform, while shouting “watch me go and see what happens!” It kept speaking to me. On YouTube, I would keep seeing more of that evident through ‘let’s players’ of FNAF like Cory Kenshin. I loved Cory Kenshin. I was there when he was just coming up (around 20,000 subscribers), when he was trying to make it viable enough to consider possibly making it a living.

“At the time, I had become so excited again for art through the horror genre.”

He was all about horror RPGs, independent horror games and especially FNAF. All of it together just kept speaking to me. I loved independent horror. This was also around the time that online creepypasta narration was blowing up, but it all felt so similar to one another. Everyone wanted to be a creepypasta writer or narrator. It was all for the same reason. They wanted to blow up. There wasn’t much art or inspiration to it anymore. What about the stuff online that is absolutely brilliant independent work that is not being talked about? I thought back to my first discovery of ‘Marble Hornets’ and my experienc-

es with playing the ‘Cloverfield’ ARG. I thought about the entire expanded world that Marble Hornets had inspired that I had dipped my toe into. And I realized, this was a crime. It was a crime that no one was recognizing these people and their projects. What about these people that work so hard? I looked around and there were no words of praise, no critical analyses—nothing. There were only one or two videos even discussing what an ARG was at the time. It dawned on me then that this was something that was missing. And if I wanted to see it happen, that responsibility fell on me. Here was a group of ‘nobodies’ without a recognizable name that were making amazing work with standard consumer equipment and all with the attitude of “forget mainstream for making artists have to cater to their rules!” It was then that the same passion I had felt as a kid wanting to be a novelist returned to me. It was then when Night Mind was born.

Creators Twitter:

https://twitter.com/NM_NickNocturne

Creators Twitch:

https://www.twitch.tv/nick_nocturne

Creators Youtube

<https://www.youtube.com/@NightMind>

Images
from
NM



Artist for all NM Illustrations
created by
Graphi Gato

Website:
<https://graphigato.carrd.co/>
Social:
<https://twitter.com/GraphiGato>



Graphi
Gato



Weird Stuff That Happens

This is a mishmash of interactive elements in a vague website shape.

Everything you could want in a fun "edutainment" collaborative trivia site by your new friends is here.

You can read a monthly horoscope. You can play in the park with cute Weirdpet monster characters.

You find a digital noise hellscape rat collage and a hungry cat that yells at you in French.

There are other monsters here on the site that are not so cute or friendly.

They are trying to break into our dimension.

Along the way, Weird Stuff That Happens celebrates classic literary characters like Dorian Gray and cryptids like Mothman.

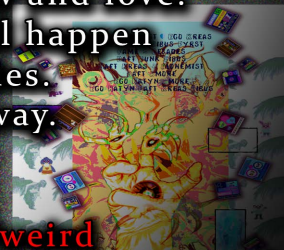
The website admins have an additional ally named Davespid, who has his own haunting turn-of-the-millennium memories.

The veneer of cute edutainment gives way to the haunted chatbots, haunted Ring-style VHS tapes, and inquisitive online quizzes we know and love.

It looks like most future updates will happen

on the Tumblr blog for the series.

Colorful fun every step of the way.



Main Website:

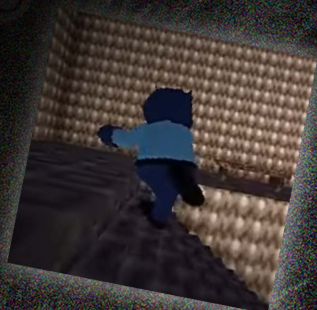
<https://wsthtomtab.wixsite.com/weird>

Tumblr:

<https://www.tumblr.com/wsthproduction>

information and image
selection by Chandler

page design by G.P Reeds



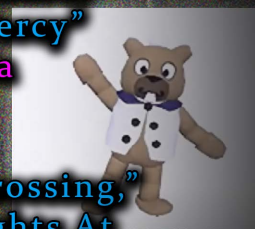
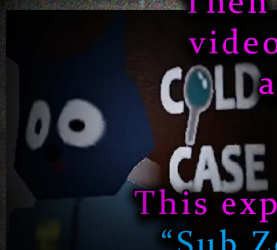
PLAYTIME WITH PERCY

Are you a fan of the late 80s and 90s computer games?

Do you consider yourself an analog horror buff?

Then come on down to the Let's Play and teaser video channel known as "Playtime With Percy"

and together we can explore a plethora of lost media video game gems!



This expansive library includes: "Cannibal Crossing," "Sub Zero," "Whack," "ScapeGoat," "Five Nights At Treasure Island," "Shipwrecked 64" and more!

Playtime With Percy is a YouTube webseries and can be found using the link provided below.

YouTube channel:

<https://www.youtube.com/@SqueakDCorgeh/>



information and page design
by G.P Reeds

A Look Into ARG Preservation

Intro

The beauty and fun of ARGs comes from how diverse and different each one can be made, based on the medium that is used. You can have them be physical such as Perplex City's puzzle cards to even fictional unreleased games like Catastrophe Crow. The potential is limitless since it is equal to the amount of physical and digital mediums that currently exist. While this is great for the artist and/or the game master, as they can create the world and interactive experience that they desire, this makes the archival process difficult. The tools, techniques, and even how the material is presented are done differently both physically and digitally. We will first discuss the importance of preservation by examining two cases of early ARGs, the current unique challenges to multimedia archival, the current tools and techniques you can use, and the potential future of ARG website archival.

Preservation and Lost Media

The phenomenon and fascination of lost media has led to a new movement of lost media searchers and groups. Lost media appeals to the hazy memories and nostalgia we've experienced from media in the past that has now disappeared, seemingly like a summer day breeze. The feeling of losing media, in essence, feels like losing our own memories. ARGs themselves are not invulnerable to having lost media. It's even more susceptible to being lost due to the many elements involved in creating the immersive narrative. Additionally, the trend towards more digital experiences outside of websites can make the preservation process more difficult. We will discuss this more in-depth in the challenges section, but for now, let's dive into how preservation helps with researching something's history and the dangers of how easily digital ARGs disappear.

The history and prevalence of ARGs are an ongoing effort to contextualize and view the evolution of ARGs over the years. We can trace back proto-ARGs to an interesting example of Ong's Hat, where digital and physical media combine to explore the lore and atmosphere of the fictional town of Ong's Hat, New Jersey.

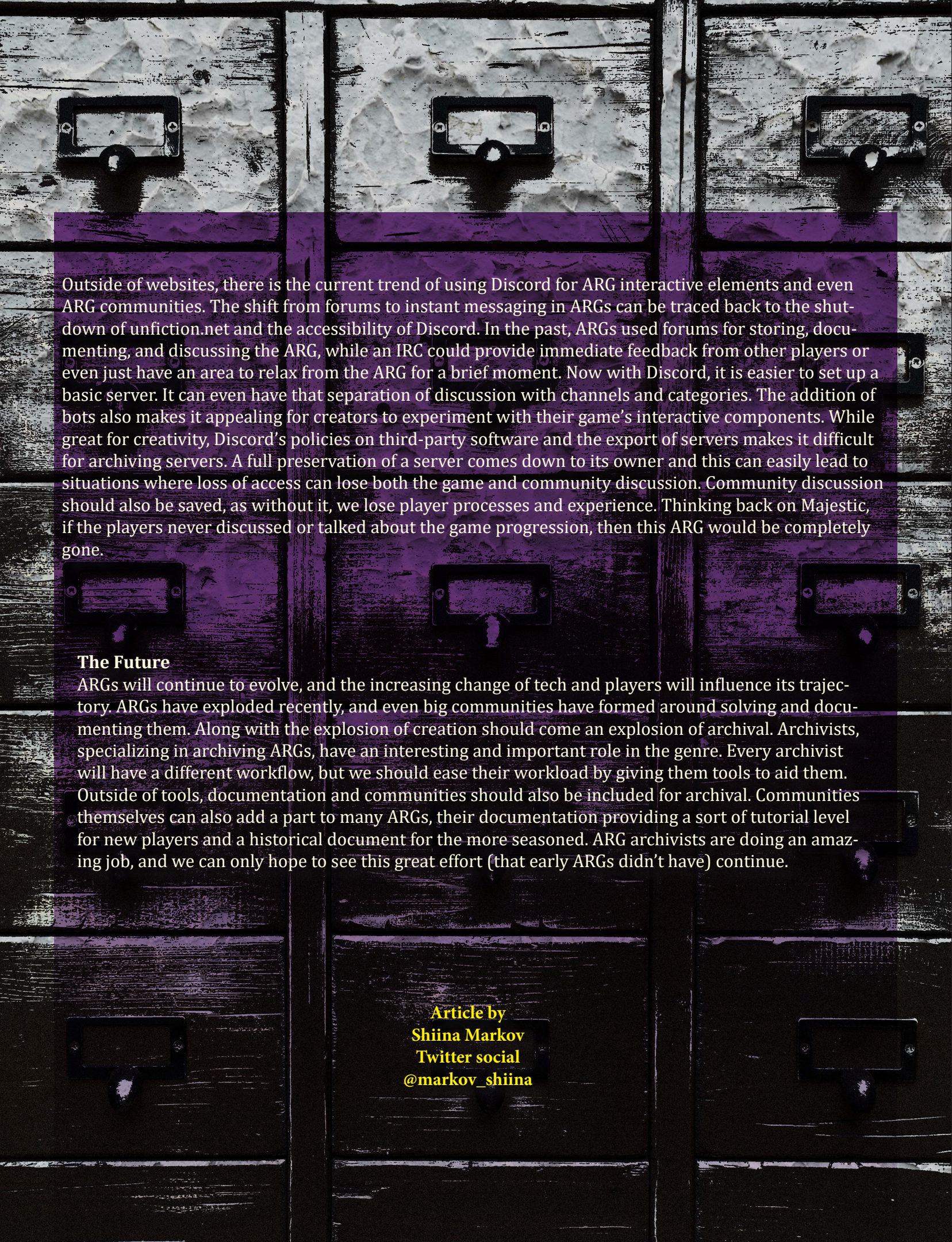
The usage of zines and mail, along with threading it with bulletin board discussion, adds to the realism and immersion of diving into a surreal world of conspiracy theories and mystery. The preservation and presentation of Ong's Hat is well maintained by the creator, Joseph Matheny, on his website: <https://josephmatheny.com/some-ongs-hat-audio-and-video-pieces/>. Ong's Hat is a positive example of proto-ARG preservation, and its preservation allows ARG researchers and enthusiasts to be able to trace the origins and the influence it had on later ARGs.

In contrast, another historically important ARG that has been lost to time is Majestic. Majestic was not considered a traditional video game in its time since it was not a traditional game played with a controller. Instead, it used an interesting combination of phone, fax, AOL instant messenger (AIM) and websites. Players could receive automated messages and even interactive messages with AIM. Unlike modern ARGs, every Majestic player would progress through the same story. Majestic was an interesting and early look into how video game mechanics influenced the proto-ARGs that we still see today. Unfortunately, due to it being made in the 2000s, the MMO subscription model of episodes, the game only being able to be played once, and the variety of its media; Most of what we know of the game comes from the marketing material, interviews, and anecdotes from players. There was also a potential for a season 2 but there were not enough players to justify it. It's unfortunate to lose an important part of ARG history, and even if the media was recovered, the formats have been obsolete for two decades now. If you're interested in deep diving, Gamexcess retells his experiences through his blog and video here: <https://gamexcess.net/2022/01/29/lost-media-eas-alternate-reality-game-about-conspiracies-majestic/>.

Challenges

We've discussed why Majestic became lost media, with one of these reasons being its complex variety of media. Modern ARGs are a lot more complex now due to the technology evolving and the addition of smartphones and social media. There are so many creative tools an ARG creator can utilize to immerse their players, and this also comes with having to develop more archival tools to keep up.

Websites are commonly used as they can create a feeling of deep diving and exploration for a player. A creator can utilize hidden links, creative animations, and embedded media within a page. A website can easily be archived by tools such as the Wayback Machine and HTTrack by downloading and preserving the material. However, with the death of Flash and more websites employing more interactive elements with HTML5 and JavaScript, dynamic content can easily disappear if not properly saved. A solution to this issue is using a combination of web recording and scraping. A good example is Conifer Rhizome, as it allows you to browse a dynamic website and be able to save the content as it is being played. How can you tell if a website is archiveable? Use ArchiveReady as it will give you a report on the number of dynamic components used on a website.



Outside of websites, there is the current trend of using Discord for ARG interactive elements and even ARG communities. The shift from forums to instant messaging in ARGs can be traced back to the shut-down of unfiction.net and the accessibility of Discord. In the past, ARGs used forums for storing, documenting, and discussing the ARG, while an IRC could provide immediate feedback from other players or even just have an area to relax from the ARG for a brief moment. Now with Discord, it is easier to set up a basic server. It can even have that separation of discussion with channels and categories. The addition of bots also makes it appealing for creators to experiment with their game's interactive components. While great for creativity, Discord's policies on third-party software and the export of servers makes it difficult for archiving servers. A full preservation of a server comes down to its owner and this can easily lead to situations where loss of access can lose both the game and community discussion. Community discussion should also be saved, as without it, we lose player processes and experience. Thinking back on Majestic, if the players never discussed or talked about the game progression, then this ARG would be completely gone.

The Future

ARGs will continue to evolve, and the increasing change of tech and players will influence its trajectory. ARGs have exploded recently, and even big communities have formed around solving and documenting them. Along with the explosion of creation should come an explosion of archival. Archivists, specializing in archiving ARGs, have an interesting and important role in the genre. Every archivist will have a different workflow, but we should ease their workload by giving them tools to aid them. Outside of tools, documentation and communities should also be included for archival. Communities themselves can also add a part to many ARGs, their documentation providing a sort of tutorial level for new players and a historical document for the more seasoned. ARG archivists are doing an amazing job, and we can only hope to see this great effort (that early ARGs didn't have) continue.

Article by
Shiina Markov
Twitter social
@markov_shiina



Goddess of Wind and Snow
Khione

AURA AND HOOTIE COMICS



SEASON 2

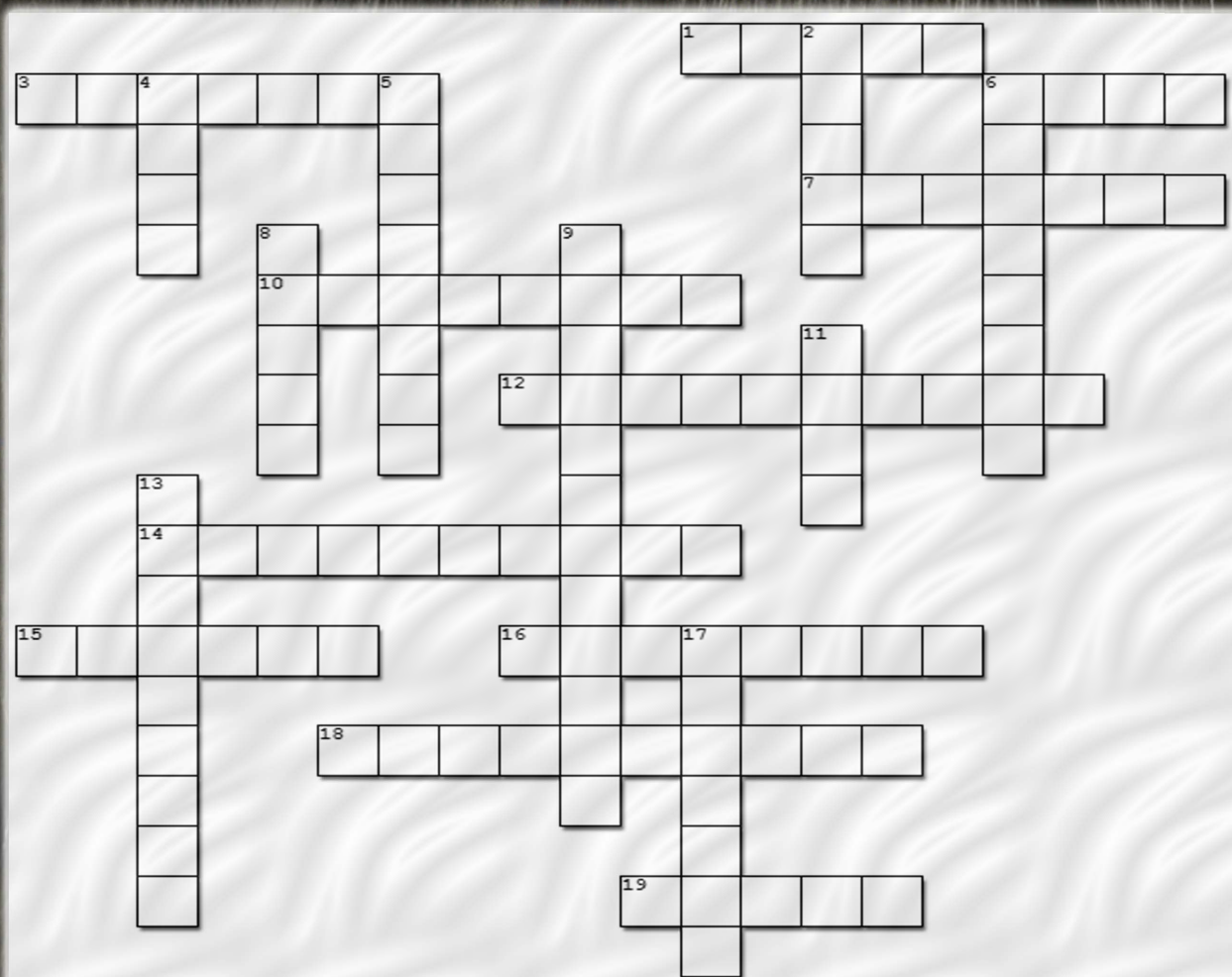
Illustrated and written
by G.P Reeds

Chapter 1: A Dark Aura



Puzzle page spread
by G.P Reeds

~Puzzles~



Across

1. Contains a clown named Dottie (abbreviated)
3. The World _____
6. The opposite of what vanished in issue four of ARG Digest
7. Baphomet _____ 666
10. He REALLY likes SpongeBob
12. Who in the hell is he?
14. Who should you never take financial advice from?
15. Who was missing in Hiding In My Home?
16. Last name of the man who wants your fears in issue one of ARG Digest
18. This series depicts gore on canvases using gore to paint
19. What is the name of the main character in Project Earth?

Down

2. Who is the primary Goddess in Relived Eternally?
4. The girl who went missing in issue three of ARG Digest
5. He's back with the milk
6. He's always smiling on issue three of ARG Digest
8. The main face of the man on the cover of issue 5 of ARG Digest
9. Home's favorite
11. Red Guy, Yellow Guy
13. She likely has more masks than clothes in issue two of ARG Digest
17. What is the player-given name of the girl in Rhee's Rapture?

~Answers from last issue~

Puzzle 1: Symbolic In Nature

The message was coded as a SCYTALÉ cipher
that when decoded says:

Final answer: **We are the future**

Puzzle 2: What Is A Picture Worth?

Figure out what the pictures represent
then add or subtract parts of the words
using the clue indicators.

Final answer: **Protect art's integrity**

Want to submit a promo?



Here is some information on how.

Promotions can be either half a page or one page, with a maximum of a two page allowance. (there may be exceptions to this)

Promos are free to submit, but there is an option to commission a promo to be made. It costs \$5 USD for half a page and \$10 USD for one full page, with a maximum allowance of 2 pages (there may be exceptions to this).

The required dimensions are **8.625 inches in width and 11.25 inches in height**, with a printing resolution of **300-400 dpi** and pixels set at 3450 x 4500. You can email the graphic artist at **austererr@gmail.com**. Please upload the image on Google Drive.

Magazines are released bi-monthly. If you miss the submission date, your advertisement will be placed in the following magazine. In some cases, promos may be rejected, but you will be given a reason.

Promos do not have to be ARG exclusively; they can be **any indie media**. The ARG community is a mixed medium, and I welcome all creators to submit promos for their projects.

On the following page, I provide an example of where to place text in your promo. If you go outside the guide, **your promo will be resized and given a border**.





Keep Text
in here

Please ensure that words are not at the edges
or extending past this yellow area. Try to
keep the lettering centered.

Credits

CREATORS

G.P Reeds



Co-creator, lead writer, interviewer
Twitter: @GPReeds



Austeria

Co-creator/founder
Graphic artist, magazine layout/construction
Contact info austererr@gmail.com



Writer, website design:

Lili Ardat

Twitter
@NabuMercury

Freelance writers:

Chandler Arndt

Twitter @chandlerarndt

Aaron Albright

Twitter @supremeyeetjpeg

Guest Writer:

Shiina Markov

Twitter @markov_shiina

ARG DISCORDS

You can follow your favorite
ARG games on these discord servers



WELCOME
TO



Unfettered

Unfettered Discord Admins and Mods

Gemini
Lili Ardat
Austeria

Liv
Luna
Faustus
G.P Reeds
Lockwhim



Readers Corner

Check out G.P. Reed's Discord server for more ARG and other indie series news.

Non-profit magazine developed
by ARG creators to spread the
genre and promote artists and their projects.